



May 21, 2021 | For Immediate Release | Images available on request  
Contact: Genevieve Carmel | [gen@lef-foundation.org](mailto:gen@lef-foundation.org)

## LEF Foundation Announces \$190,000 in Production and Post-production Grants to New England Documentary Filmmakers

*LEF and the Harvard Film Study Center have also announced that Khary Saeed Jones has been awarded the FSC-LEF Fellowship for 2021-22.*

CAMBRIDGE, MA — The LEF Foundation has awarded **10 Moving Image Fund grants totaling \$190,000** in support of feature-length documentary works by New England-based filmmakers.

The **LEF Moving Image Fund** invests in feature-length documentary films that demonstrate excellence in technique, strong storytelling ability, and originality of artistic vision and voice. The most recent round of awards includes **six grants of \$15,000 to projects at the Production stage**, and **four grants of \$25,000 to projects at the Post-production stage**.

**“Considering the increased challenges that independent filmmakers continue to face in 2021,”** said LEF Executive Director Lyda Kuth, **“we are unwavering in our commitment to the Moving Image Fund, as a longstanding and unique regional grant program for New England-based filmmakers, which offers early and ongoing funding for feature documentaries through a peer review evaluation process.”**

At LEF’s January 2021 deadline for Production and Post-production, 72 eligible letters of inquiry were evaluated by a group of three New England-based filmmakers serving as peer readers, in addition to LEF staff. Of these initial inquiries, 30 projects that most aligned with LEF’s funding criteria were invited by LEF staff to submit a full application, including 22 finalists in Production and 8 finalists in Post-production. All 30 full applications were then evaluated by a peer review panel made up of filmmakers and professionals from across the U.S. who represent a diversity of perspectives on documentary. Peer reviewers remain anonymous, and change at every round. While LEF typically convenes each year’s Moving Image Fund panelists for an in-person review meeting each May, LEF altered its plans for a second consecutive year due to the COVID-19 pandemic by convening an all-virtual panel review process.

About the most recent round of Production and Post-production grants awarded, LEF Program Officer Gen Carmel shared, **“The projects supported at this stage represent only a glimpse of the visionary filmmakers and artists who live and work in New England, working across archival, experimental, hybrid, observational, personal, and political filmmaking traditions in documentary film. While not all applicants were able to be supported, we were honored to learn about every project shared with LEF, and to invite feedback from a group of thoughtful and talented peer reviewers, which we will make available for applicants to hear by phone. We hope that all of the filmmakers**

**who applied at this stage will continue to stay in touch with LEF as not only a potential funder, but also a resource for information and encouragement, to make the filmmaking process a little less isolating through these difficult times.”**

In addition to this group of grantees, LEF also awarded \$50,000 to 12 projects in Early Development and Pre-production earlier in the fiscal year. **In total, LEF will be distributing \$240,000 in funding to documentary productions over the course of its 2021 fiscal year.**

[See the attached list of grantees and filmmaker bios.](#)

Additionally, earlier today, LEF joined the Harvard Film Study Center in announcing that [Khary Saeed Jones has been selected as the 2021-22 recipient of the Film Study Center-LEF Foundation Fellowship](#) with his project “Night Fight”. The FSC-LEF Fellowship, open to Boston-area nonfiction directors who are not currently affiliated with Harvard, aims to foster connections between Harvard filmmakers and those in the surrounding filmmaker community. One filmmaker per academic year receives a \$10,000 grant (jointly funded by FSC and LEF Foundation), access to FSC production and post-production equipment, and the opportunity to participate in the Harvard FSC community through work-in-progress screenings, workshops, and other activities. Fellowship applications are accepted in the January round of the LEF Moving Image Fund Production and Post-production grant cycle and the final recipient of the FSC-LEF Fellowship is selected by the Film Study Center. [See the full announcement here.](#)

The next Moving Image Fund grant deadline is **Friday, June 4, 2021** for New England-based directors and producers seeking Pre-production and Early Development support for feature-length documentaries. Please check [www.lef-foundation.org](http://www.lef-foundation.org) for details regarding LEF Moving Image Fund guidelines and eligibility. For more information on the Foundation or its funded projects, please contact Program Officer Gen Carmel at [gen@lef-foundation.org](mailto:gen@lef-foundation.org)

## Spring 2021 LEF Moving Image Fund Grantees:

Production (\$15,000)



### ***Backside***

Directed by [Raúl Paz-Pastrana](#); produced by [Gabriella García-Pardo](#) & [Patricia Alvarez Astacio](#) (Massachusetts)

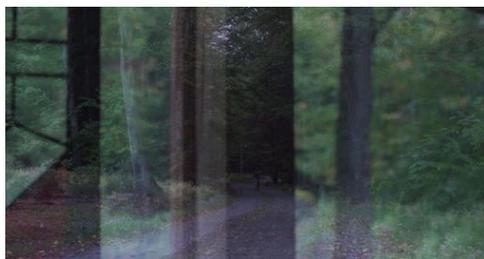
“Backside” intimately explores the daily life and expertise of the migrant workers behind the Kentucky Derby, the most famous horse race in the world. Following a racing season from beginning to end, this observational film is told through the eyes of the Latinx grooms who care for the racehorses. Their world reveals the web of class, labor, and wealth in the American South. *Previous LEF Support: None*



### ***Israelism***

Directed by [Eric Axelman](#) (Massachusetts) & [Sam Eilertsen](#); produced by Eric Axelman

Two young American Jews - Simone and Eitan - are raised to defend the state of Israel at all costs. Eitan joins the Israeli military, while Simone supports Israel on ‘the other battlefield’ America’s college campuses. When both see the scope of Israel’s mistreatment of the Palestinian people with their own eyes, they are horrified and heartbroken, as they ultimately both help form and lead a new movement of American Jews who, in solidarity and partnership with the Palestinians, fight to end Israel’s occupation. *Previous LEF Support: None*



### ***Night Fight***

Directed by [Khary Saeed Jones](#) (Massachusetts); produced by Khary Saeed Jones & [Kendra Taira Field](#) (Massachusetts)

*Night Fight* explores the interior life of a man living while Black in the United States as it seizes and convulses in response to the COVID-19 pandemic, the racial reckoning catalyzed by the police killing of George Floyd, and the countdown to the most consequential election in the nation’s history. Over the course of one week, we observe his attempt to step outside of the long shadow cast by his own experience with racial violence as he contemplates enacting one of his own. *Previous LEF Support: None*



### ***Playland***

Directed by [Georden West](#) (Massachusetts); produced by [Russell Sheaffer](#) & [Danielle Cooper](#)

A boundary-pushing, transdisciplinary, hybrid film centered around the swirling, dancing, raucous activity during a time-bending night in Boston's oldest and most notorious gay bar, the Playland Café. *Previous LEF Support: None*



### ***Salt Sisters***

Directed by [Heidi Burkey](#); produced by [Julie Hook](#) (Vermont)

Caught in the midst of a struggling coastal economy impacted by global warming, female lobsterman, Colleen Francke attempts to get ahead of the inevitable changes to her industry and return to a dream she thought she lost during years of alcohol abuse - building a seaweed farm that will employ and support other women in recovery. Facing opposition from local fishermen, risking financial stability, and fighting through her own recovery journey, Colleen will discover what it takes to lead these women into Maine's new coastal economy – rehabilitating both the water and themselves along the way. *Previous LEF Support: None*



### ***Untitled Hydebank Film***

Directed by [Ross McClean](#); produced by [Bronte Stahl](#) (Rhode Island)

Ryan is nearing the end of a five year sentence inside a youth prison in Belfast, Northern Ireland. In the film we never learn the nature of the violent crime that led to his imprisonment, only that the day still haunts him. While inside, he finds solace and purpose caring for a flock of

sheep as a part of a prison program. Released into an electrified post-Brexit Northern Ireland, he ventures to start his own flock. Ryan tries to leverage the skills he learned inside of prison against the disorientation that the carceral system exposed him to, all while reckoning with his place in a charged community. *Previous LEF Support: None*

## Post-Production (\$25,000)



***Black Barbershops and Salons: A Neighborhood Oasis***  
Directed & produced by [Rudy Hypolite](#) (Massachusetts)  
Gentrification and the COVID-19 pandemic are only two of the most pressing challenges threatening the historic, community oasis of Black barbershops and hair salons in demographically changing Boston. Humorous, serious and spirited discussions take place in these multi-purpose establishments, which have served as the lifeblood of Black communities over decades. *Previous LEF Support: Pre-production, Production*



***Island of Lost Treasures***  
Directed by [Ashley Sabin & David Redmon](#); produced by [Rebecca Tabasky](#) (Massachusetts)  
A modern-day cinephile-idiot, co-director David Redmon goes on a quest in New York City to rent a movie from Kim's Video, a video rental store with more than 55,000 movies. Upon arriving at 6 St Marks Place in the East Village, he is unable to locate his beloved Kim's Video and subsequently learns the entire collection was sent to Sicily (Italy). David sets off on a journey to rent a movie from Kim's Video in Sicily and, in so doing, sets in motion a series of unbelievable consequences as he and his partner Ashley Sabin try to solve the mystery of how Kim's Video disappeared. *Previous LEF Support: Production*



### ***The Philadelphia Eleven***

Directed & produced by [Margo Guernsey](#) (Massachusetts); co-produced by [Nikki Bramley](#) (Massachusetts)

When a group of women organize their own ordination to be Episcopal priests, they challenge two thousand years of patriarchal Christianity. The media catches on, and they find themselves leading a fierce debate over who speaks the word of God. In a largely archival journey, with obvious parallels to today, we meet the brave women who succeed in creating a blueprint for lasting institutional change.

*Previous LEF Support: Pre-production, Production*



### ***River and Shore (working title)***

Directed by [Robb Moss](#) (Massachusetts); produced by [Robb Moss](#), [Kristin Feeley](#) & [Lisa Remington](#)

RIVER AND SHORE follows five people over forty years, the third of a trilogy that began with RIVERDOGS (1978) and THE SAME RIVER TWICE (2003). By closely filming a group of friends every twenty years and intercutting images and stories from distinctly different parts of their lives, the third film will create time-portraits of the characters, find editing strategies to evoke the passage of time, and closely observe the act of aging. *Previous LEF Support:*

*Pre-production, Production*

## **Director and Producer Bios (Alphabetical by Last Name):**

**Patricia Alvarez Astacio** is a Puerto Rican anthropologist and filmmaker whose scholarly research and creative practice develops in the folds between ethnography, critical theory, and the documentary arts. Her more recent works converge on issues of labor, multispecies relations, gender and indigenous representations in Latin America. Her films have screened at national and international film festivals such as the Havana International Film Festival, Royal Anthropological Institute Film Festival, Boston Latino Film Festival, La Paz International Film Festival; and in multiple museums, gallery exhibits and universities including the Queens Museum, the Savannah Museum of Contemporary Art and Design, Beta-Local in Puerto Rico, SOMAArts Gallery in San Francisco, Visible Evidence Conference, the University of Chicago, Bard University, NYU, Brown University. She has been a documentary programmer for various film festivals and film series in Latin America and the US, and was the director of the Society for Visual Anthropology Film and Media Festival. Currently, she is an Assistant Professor in the Anthropology

Department and faculty for the Latin American and Latino Studies Program and the Film, TV and Interactive Media Programs at Brandeis University.

**Eric Axelman** (they/them) is a trans Jewish filmmaker, based out of Somerville, MA. Eric has produced campaign videos for Jamaal Bowman, the Sunrise Movement, and many other progressive organizations and candidates. They're also producing a video series with Pauly Jackson, the brother of Jacob Blake, as well as with Jacob himself and other members of their family. In addition to Israelism they are currently producing the upcoming feature documentary Generation Green New Deal, and are the executive producer of the film's companion podcast.

**Nikki Bramley** is a director of photography. Her work ranges from independent documentaries to high-end commercial projects. Recent broadcast credits include: Councilwoman (America Re-Framed 2019), Breaking Big (PBS 2018), Seeing Eyes/Feeling Heart (American Masters 2018), NOVA "Addiction" (2018), NOVA "Prediction by the Numbers" (2017), Frontline (2017, 2015). Her cinematography work has taken her across the U.S., and to Thailand, Ireland and South Sudan. Nikki graduated from the S.I. Newhouse School of Communications at Syracuse University in 2002 with a BS in Television, Radio and Film Production.

**Heidi Burkey** - Based in Los Angeles, Heidi Burkey is a documentary filmmaker committed to elevating stories that explore social, political and environmental issues through the lens of the human experience. Her work has been distributed on Netflix, Amazon, Google Play, iTunes, Fusion TV, and DirectTV. Heidi's debut feature, Jedi Junior High, a coming-of-age documentary following middle schoolers performing a Star Wars musical, was distributed by Mar Vista Entertainment in 2015. In 2018, she directed a six-part TV documentary series for AT&T's The Audience Network called, The Pitch, which explored the subculture of football fans in the UK. Working for Fusion's Digital Documentary team, she produced a 30 minute primetime special that aired on Fusion TV and 5 documentary short films that collectively garnered over 400K views on Fusion's YouTube channel. Heidi is a member of Film Fatales, Women in Moving Pictures, The Video Consortium, and the IDA. Heidi recently produced a Disney+ documentary feature film following the impact of STEM on high school students.

**Danielle Cooper** is a storyteller, actor, and activist. In 2014, Danielle launched She's a Gent, a blog that celebrates and explores personal style while also using it as a tool to bring awareness to nonbinary fashion and style. It's a space that creates visibility for the under-represented LGBTQ+ and QTPOC (Queer and Trans People of Color) communities through self-expression as visual activism. In addition to creating She's a Gent, Danielle has recently made her acting debut on Season 2 of the historic and groundbreaking 7-time Emmy nominated FX series, POSE. Her mission is to continue to help open doors for Queer People of Color in TV/Film and all media platforms.

**Sam Eilertsen** (he/him) is an accomplished cinematographer and editor whose credits include the 2019 drama 'Vault' starring Emmy winner Samira Wiley and Oscar nominee Chazz Palminteri. He also edited the 2020 documentary 'Lennox Lewis: the Untold Story' narrated by Dr. Dre and starring Lennox Lewis and Mike Tyson. In addition to Israelism he is currently directing the upcoming documentary Generation Green New Deal and hosts the podcast of the same title.

**Kristin Feeley** is Director of Labs and Artist Support Programs for the Sundance Institute Documentary Film Program (DFP). She oversees four Sundance Documentary Creative Labs annually, the documentary track at the Sundance Creative Producing Summit and the Fellows Program at Sundance Film Festival, which serves over 150 artists annually. She works cross-programmatically supporting the New Frontier Story Lab and panels programming at the Sundance Film Festival. She plays a staff advisory role with the Sundance Documentary Fund, and has worked extensively on DFP Creative Partnerships such as the Stories of Change initiative. Prior to Sundance DFP she worked at several international film festivals and arts nonprofits including Tribeca Film Festival, Edinburgh International Film Festival and Sundance Film Festival. Feeley received her B.A. from Mount Holyoke College and a Master of Philosophy in Media Studies from University of Glasgow, Scotland, focusing on early American documentary film.

**Kendra Taira Field** is a writer and historian at Tufts University. Field is the author of *Growing Up with the Country: Family, Race, and Nation after the Civil War* (Yale, 2018), which traced her ancestors' migratory lives after the Civil War. Her current book project, *The Stories We Tell*, is about the African American genealogical quest from the Middle Passage to the present. Field also abridged David Levering Lewis' *W.E.B. Du Bois: A Biography* (Henry Holt, 2009). Field is director of the Center for the Study of Race and Democracy and co-founder of the African American Trail Project.

**Gabriella García-Pardo** is a Colombian-American documentary producer and cinematographer based in Washington, DC. Drawn to stories of home, migration, climate justice, and conservation, she collaborates with both independent productions and legacy media organizations. Gabriella has been supported by the Sundance Institute, Catapult Films, ITVS, IWMMF, BAVC, and the NOFS, among others, and is a 2020 Sundance Creative Producing Lab Fellow and a 2020 Impact Partners Producing Fellow. Previously, Gabriella produced short-form documentaries on staff at National Geographic as a one-woman-band, filmed over 150 musicians on NPR's music team, designed an intensive summer film program for high school students at Yale, and led horse treks through Chile. Gabriella is a graduate of SCAD and is the founder and director of the DC chapter of the Video Consortium where she leads a mentorship program for emerging creators and monthly events for filmmakers and journalists.

**Margo Guernsey** is documentary director, producer and impact strategist. Her first feature *Councilwoman* (America ReFramed 2019), won multiple awards. Prior to film, Margo worked as a union organizer, non-profit development director, and

Spanish/English translator. She holds an MFA in Film (University of Miami), MA in History (Umass/Amherst), and a BA in History (Brown University). Margo's work has received support from Chicken & Egg Pictures, ITVS, GoodPitch and the Surdna Foundation, among others. She speaks both Spanish and English; and she is a proud Mama of two young children, navigating motherhood, as an adoptive and biological mother, in a bi-cultural Dominican/American multi-generational household.

**Julie Hook** is dedicated to developing and producing honest stories about the human condition that will resonate with audiences across borders. After graduating from Emerson College with a BFA in Film Production, Julie began her career in Austin, Texas working on notable feature films such as Jeff Nichols' *Midnight Special* and Oscar-nominated, *Loving*, as well as Terrence Malick's *Song to Song* & *Knight of Cups* and his IMAX documentary *Voyage of Time*. Julie was an Associate Producer on HBO Films' Golden Globe winning adaptation of *Fahrenheit 451*, written and directed by Ramin Bahrani. In 2017, Julie was selected for the competitive Film Independent Producing Lab program. She was the Production Manager on the Amazon Studios documentary series, *Lorena* which premiered at the 2019 Sundance Film Festival. Julie recently produced *My Love*, a Netflix documentary series on love & companionship in six different countries.

**Rudy Hypolite** - Trinidadian-born and Boston-bred, Rudy Hypolite is a documentary filmmaker committed to stories that illuminate the beauty, resiliency, and challenges of people of color in his hometown from perspectives rarely seen in mainstream media. His films humanize people who are otherwise stereotyped, demonized, and feared, whose lives may be sacrificed due to this rampant cultural distortion. Rudy is an American Film Institute and Henry "Eyes on the Prize" Hampton award recipient. Rudy directed and executive-produced the award-winning film, *PUSH: Madison versus Madison*, the acclaimed basketball documentary, broadcast on ESPN Classic, Magic Johnson's *Aspire* network and PBS' *World America Reframed* series. *This Ain't Normal* is Rudy's fourth, independent film as director and producer. The film humanizes the stories of gang-involved youth and the unusual team of social and street workers tasked with helping to transform their lives. It won the Audience Choice Award at the Orlando Film Festival and was recently released to North American audiences on various VOD, cable and satellite television platforms by Byron Allen's Entertainment Studios. Rudy previously worked at Cambridge Community Television and on USA's *The Big Easy* television series. A graduate of Boston University's Television and Film Program, he retired at the end of December 2020 as the Technical Supervisor of Harvard University's Science Center Media and Technology Services after 23+ years.

**Khary Saeed Jones** engages film projects that explore the tensions between fiction, memory, and everyday life. His films and collaborations have screened at Sundance, SXSW, MoMA, Full Frame, ICA Boston, and many other festivals and venues. In recent years, Jones has also served on the editorial teams behind the documentary features: *Where the Pavement Ends* (PBS WORLD Channel/America ReFramed, 2020), *Lorraine*

*Hansberry: Sighted Eyes/Feeling Heart* (PBS/American Masters, 2018), *He Named Me Malala* (Fox Searchlight, 2015), *Sembene!* (Kino Lorber, 2015), and *The World According to Dick Cheney* (Showtime, 2013). Jones studied at Columbia University (MA, MFA) and Morehouse College (BA), and he is currently a Professor of the Practice in Drama and Film at Tufts University. At Tufts, Jones teaches storytelling for the screen and advises students developing both scripted and documentary shorts from inception to edit.

**Ross McClean** is a filmmaker from Northern Ireland. Following graduation from the MFA program Docnomads he received support from the Scottish Documentary Institute and NI Screen to create a film set in Belfast. His work has been shown on the BBC and at DOK Leipzig, Clermont-Ferrand, IDFA, and Hot Docs. His film 'Hydebank' was awarded Best Short Documentary at Galway, London Short Film Festival and Leeds.

**Robb Moss's** *The Same River Twice*, (2003) was nominated for an Independent Spirit award, premiered at the Sundance Film Festival, and showed in more than forty film festivals and over eighty theaters across the US. *Containment*, (2015)-- co-directed with Peter Galison--about the disposition of nuclear waste had its broadcast premiere on PBS's Independent Lens in January, 2017. Earlier autobiographical and essay films, including *The Tourist* (1991) and *Riverdogs* (1981) showed at such venues as Lincoln Center, the Museum of Modern Art in NYC, the Cinema du Reel in Paris and the Independent Film Festival Amsterdam. Moss has been a creative advisor at the Sundance Institute's Doc Edit Labs, worked as a festival juror at Sundance, San Francisco, Denver, Camden, Seattle, Chicago, New England, and Ann Arbor, served eight years as a Board Director for ITVS, and has taught filmmaking at Harvard for the past thirty years where he is currently a Harvard College Professor and Chair of the Department of Art, Film, and Visual Studies.

**Raúl Paz-Pastrana** is a Mexican immigrant filmmaker, cinematographer, and multimedia creator. His work intersects contemporary art, political documentary, and visual ethnography to explore themes of belonging, alienation, and the concept of "home. His films have screened at festivals worldwide including at the Sheffield Doc/Fest in the U.K., AFI Docs Film Festival in the U.S., and at the Guadalajara International Film Festival (FICG) in Mexico among many more. Raúl is a Princess Grace Awards Special Project Grantee, a Jerome Foundation Film grantee, ITVS, a Camargo Foundation Cassis France Artist Alumni, a Tribeca Film Institute grant recipient. He is a Camden/TFI retreat alumni, an IFP Filmmaker Labs fellow, a BAVC MediaMaker Fellow, a 2018-20 Firelight Media Documentary Lab Fellow, a 2020 New America National Fellow, a 2018-21 Ford Foundation, JustFilms grantee, a 2020 Colorado Humanities grantee, and a 2020-21 Sundance Institute-Sandbox grantee. Website: <https://raulpazfilms.com/>

Filmmaking duo **David Redmon and Ashley Sabin** together produce, direct, photograph and edit critically acclaimed cinematic documentaries that have screened internationally in festivals and on television worldwide at Sundance, Toronto, Cinema du Reel, Rotterdam, Visions du Reel, RIDM, MoMA, and Viennale Film Festivals and on PBS, POV,

BBC, CBC, DR, ARTE, and NHK. Their body of work includes four recent “animal ethnography” films based in the world of donkeys and funded by the Leverhulme Trust: Sanctuary (2017), Williem Dafoe narrated Do Donkeys Act? (2017), Choreography (2014), and Herd (2015); two dream/memory cinema poems Sentient 1 & 2 (2015/2016); a 6 minute snowbound ballet mécanique, Neige (2016); a suite of U.S. post-industrialization themed films set inside three interconnected factories on the coast of Prospect Harbor, Maine: Downeast (2012), Night Labor (2013), and Kingdom of Animal (2012); a feature documentary about the labyrinthine world of teenage modeling in which a New York based scout recruits Siberian teenagers to the Tokyo model market Girl Model (2011); a film linking China and New Orleans through globalized manufacturing of cheap throwaway goods for American leisure pursuit, Mardi Gras: Made in China (2005) and two “carnavalesque” character-driven films set in Louisiana Kamp Katrina (2007) and Invisible Girlfriend (2009). Lastly, set on the U.S. Mexico border, a longitudinal love story about family relationships and the meaning of “home” Intimidad (2008), which has been described as “a documentary fairytale of truly humbling proportions.” A former Radcliffe Fellow at Harvard University with a PhD in sociology from the SUNY Albany in New York, David Redmon is an ImERA Fellow at the University of Marseille in France. A Fulbright Scholarship recipient, Ashley Sabin earned a M.F.A. at Concordia University, Montreal, Quebec and graduated with high honors in Art History, Pratt Institute, Brooklyn, NY

**Lisa Remington** has produced over two dozen documentaries including: Nathaniel Kahn's Sundance Grand Jury Prize nominee, "The Price of Everything", Johanna Demetrakas' inspiring Netflix Original Documentary "Feminists What Were They Thinking?" and Mark Jonathan Harris' powerful myth busting look at the Los Angeles foster care system, "Foster". Other projects include: Rory Kennedy's touching portrait of her mother, "Ethel", for HBO, Davis Guggenheim's short for the Obama campaign, "The Road We've Traveled" and Jessica Yu's Sundance celebrated short "[ForEveryone.net](#)" for the Ford Foundation. Remington co-produced Sundance Grand Jury Prize nominee "Cesar's Last Fast", Participant Media's "Countdown to Zero", directed by Lucy Walker and collaborated with Robert Greenwald on "Iraq For Sale: The War Profiteers" and "The Freedom Files", a 9-part series for PBS.

**Russell Sheaffer** (<https://www.artlessmedia.com>) is an experimental filmmaker and producer with a Ph.D. from the Department of Communication and Culture at Indiana University, Bloomington, where he was a John Money Fellow for Scholars of Sexology at the Kinsey Institute. His music videos have been featured in Rolling Stone, Billboard, and USA Today. His films have screened at the Tribeca Film Festival, Ann Arbor Film Festival, Berlinale, and the Museum of Modern Art. As a producer, his work includes Josephine Decker's "Thou Wast Mild and Lovely" and Daniel Laabs' "Jules of Light and Dark," which won the grand jury prizes at NewFest (NYC's LGBTQ Film Festival) and Outfest in Los Angeles.

**Bronte Stahl** is a filmmaker from Westerly, RI, USA. He graduated from the European itinerant MFA program DocNomads and was a fellow at the Points North Institute, Flaherty Seminar, UnionDocs, and Open City Assembly Lab. As a producer, he is compelled to elevate emerging international voices in non-fiction cinema. This work has been supported by the Sundance Documentary Fund, DocSociety US, and LEF Foundation, among others. The films he directs including Terril (2019) and Lungs (2017) have screened at festivals such as Rotterdam, DocLisboa, Pravo Ljudski, Leuven, Uppsala, and won prizes at Minsk and Porto Post/Doc.

**Becca Tabasky** is Manager of Community Programs at The Berkman Klein Center for Internet & Society, a research center at Harvard University that focuses on the study of cyberspace. Before joining Berkman Klein, she spent time with wide eyes working and interning in the offices of Carnavalesque Films, Free Press, and Congressman Ed Markey. She received her B.A. in Audio/Radio Communications from Emerson College.

**Georden West** (<https://geordenewest.com>) is an art house filmmaker whose work reflects the subculture, history and daily lives of queer people. They apprenticed within the fashion industry internationally, assisting on shoots for clients including British Vogue, Dior, V Magazine, and AnOther Magazine while at Nick Knight's London-based SHOWstudio. They were nominated for Best Director and Best Cinematographer at the International Fashion Film Awards in 2018 for their film "The Visitation." Their Oscar-qualified work, "Patron Saint" screened at Outfest, the London Fashion Film Festival, the International Fashion Film Awards, and won gold at the 2019 Student Academy Awards.

###